NEW-LOOK

DW BULLETIN

THE MONTHLY NEWS 'ZINE

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'Hysterical' Fans Win 21 Year Reprieve

CANCELLATION UPDATE by J. Jeremy Bentham

The "Cancellation of DOCTOR WHO" threat, highlighted last issue, brought forward a tremendous response from fans of the programme world - wide. Anyone who saw the BBC's 'Points of View' programme a few weeks ago will have seen the sackfuls of mail that one show alone attracted, all protesting at Michael Grade's decision to shelve the series for a minimum gap of at least 18 months.

The end result of all of the campaigning—much of it prompted by the "hub" of fandom, but even more through spontaneous reactions by the British public—has been a Pyrrhic victory. *DOCTOR WHO* has been saved from cancellation. Mr. Michael Grade has announced publically he wants to see the show run for another 21 years. And the series now looks set to return after its year and a half suspension.

But the cost has been high, and at the end of the day many fans must be left wondering if all their efforts have secured a bright future for the series or merely occasioned them a considerable loss of dignity.

The "armistice" announcement was in the letters column of 'The Radio Times' for the week commencing March 23rd. Michael Grade, at long last returned from his skiing holiday, published a reply to all the protest letters, announcing the series *will* return, and decrying the reaction of the fans as bordering on the hysterical.

From a strictly personal view point, this author does not much care to be told that his staunch support for the continuation of a threatened fine example of TV s-f is little more than a dose of hysteria—the dictionary definition of hysteria being, after all, "the disturbance of mental faculties, or a disruption of a woman's nervous system".

For myself, I think I would be quite proud if an enterprise of mine, particularly of long-standing vintage, was held in such high regard and affection by millions of people that the threat of its discontinuation could bring forth so many passionate and fervent pleadings for a change of heart. I think also I would be very honoured to know that among those promoting the continuation of such an enterprise were the people one might normally term "the opposition".

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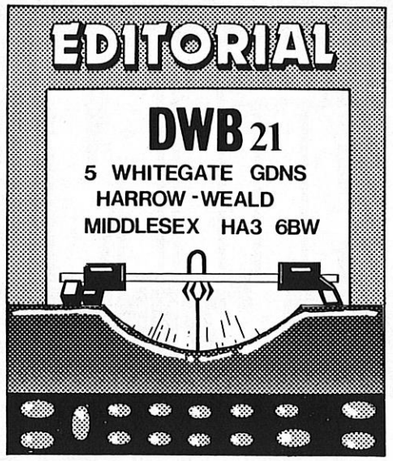
EDITORIAL



"Hysterical" ? Perhaps. But had we not been, could we have assured DOCTOR WHO's future beyond Season 22, let alone Season 23 ? I think not.

With this issue going to press between REVELATION OF THE DALEKS 1 and 2,I'd like to briefly comment on episode 1—SCINTILLATING—there ! In hindsight, perhaps a more apt title would have been REVELATION OF ERIC SAWARD. Quite a turn-up for the book !

If you're reading this before, or at the April 6th DWASocial, then may I wish you a happy and funfilled day. It proves to be an unforgetable eleven hours with some exclusive guest names it is hoped will appear: Carole Anne Ford, Jaquelline Hill, William Russell(?), Adrienne Hill , Donald Cotton(?), William Emms , Robert Holmes, Grame Harper and, of course, the inseparable double act of Colin Baker and John Nathan-Turner. There will, inevitably, be the faction of fans who will insist on emitting extremely unpleasant and irritating hissing noises when the producer enters the panel. But if you happen to be sitting near one of these immature individuals, please give it a severe poke in the ribs for me. Thankyou. Remember, the object of such an event is for EVERYONE to enjoy themselves !

Have fun !

Gary

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Save it - Peter Anghelides...

In this specially expanded Letters' section we air YOUR views on the controversy surrounding the recent cancellation of Season 23. Some of the views expressed are themselves highly controversial as no attempt has been made to censor remarks, however condemnatory, against any of the individuals concerned, so be prepared for some pretty strong stuff...

We start the ball rolling with two leading names in fandom giving their opposing cases for DOCTOR WHO's future; PETER ANGHELIDES delivering The Case Against Michael Grade's fateful decision and GUY CLAPPERTON with The Case for the Defence...

PETER ANGHELIDES (cc:Dominic May for DWAS, Gary Russell for ODWM, Gary Levy 'DWB')

(Dear Michael Grade) Your recent decision to axe or shelve *DOCTOR WHO* does not inspire much confidence to your good management. Of late, the programme's ratings have been between six and ten million, and the programme offers a more wholesome diet in terms of scripting, direction and organisation than trivialising and dubiously amoral opposition productions such as 'The A-Team'. With the next series apparently in pre-production, this cancellation will be an immediate waste of money and resources.

DOCTOR WHO is the BBC's most famous institution within the institutional hegemony, a showcase for talent, and a training school at the same time. *"If you can do DOCTOR WHO, you can do anything"* one is told. Actors love to appear in the series and directors have included Matthew Robinson (now on 'EastEnders'), Graeme Harper ('Juliet Bravo') and Douglas Camfield ('Beau Geste'). Writers : Chris Boucher ('Blakes 7', 'Juliet Bravo', 'Shoestring', 'Bergerac'), Robert Holmes ('The Nightmare Man') and Robert Banks Stewart ('Shoestring', 'Bergerac'). Script Editors : Douglas Adams ('Hitchhikers Guide to the Galaxy') and Terrance Dicks ('BBC Classics' series). Producers: Verity Lambert (now at EMI), Barry Letts ('BBC Classics' series) and Innes Lloyd (many single plays, including 'An Englishman Abroad') . There are many more.

DOCTOR WHO is the BBC's most consistently popular sale overseas, particularly in America and Australia. I understand that the Australian Broadcasting Commission are so keen that they would buy the rights if the BBC ever cancelled the series , and take the overseas earnings for themselves. When Sidney Newman brought the series across from ITV in the 1960s, the independants could have kicked themselves The BBC continues to sell *DOCTOR WHO* through video cassette sales. BBC Enterprises licence a vast range of merchandise, and some retailers base their production output on the programme. There are two *DOCTOR WHO* computer games, two permanent and popular exhibitions, and the response to the Longleat Convention organised by BBC Enterprises was overwhelming. There are ample opportunities for co-production. Evidently, financing the series is not difficult, but it is hard to imagine using these monies earned to finance other BBC productions if there is no *DOCTOR WHO* to create a market.

DOCTOR WHO has the largest pressure group for any single programme in the form of the Appreciation Society (DWAS), a worldwide organisation which fosters interest in the programme, raises money for charity, and which will see its duty as defending the programme's future. It is the only fan pressure group that the BBC officially recognise.

At present, current producer John Nathan-Turner has balanced his budget to allow the programme to 'look' as expensive as the amounts spent on it. Location filming is economical, or serials are entirely studio based, to allow for occasional extravaganzas with foreign filming. For your new-look BBC line-up, the series offers both continuity and change by the nature of the programme's discourse.

I do not worry merely that you are ending one of my personal favourite series , but I worry also for what you are being seen to do to the BBC itself. If the BBC can dismiss its own institutions in such an irrational and arbitrary way, how can it justify its position as an institution itself, and defend its Public Service Broadcasting role against, say, advertising. The blade cuts both ways. I find it alarming that a self-evidently successful series can be used in the licence fee game after the 'success' of the recent 'Dallas' fiasco.

The last programme to suffer a dismissal despite audiences of 10 million in its last season, and higher repeat figures, was 'Blakes 7'. That series is a success story in America where it has not been screened officially, and moves appear to be afoot to finance a new series in the U.S. with the same cast now that the copyright ban reverted to creator Terry Nation (who also has the rights to the Daleks concept, incidentally). The BBC own the rights to *DOCTOR WHO*, however, so this could be the end of an era. And in more ways than one.

> *"It is ...appropriate that the world's largest broadcasting organisation — an organisation that is Great Britains's most powerful and influential cultural institution — should have created a programme which has itself become something of an institution within Britain's cultural life."*
> (John Tulloch and Manuel Alvarado, 'The Unfolding Text', Macmillan Communications and Culture. 1983)

The programme's demise, then, is symptomatic of the malaise now afflicting the corporation as it struggles, apparently against the tide of public opinion , to make the Grade.

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GUY CLAPPERTON, Tooting, LONDON SW17

Naturally enough, there has been much concern in Fandom about the threatened demise of *DOCTOR WHO*, and the idea of setting the programme back a few months has brought about a series of outcries and great uproar which has arguably set the credibility of the fans back a few years. Speaking for myself I can't help feeling the reaction has been a little overdone, after all the series is not going to be cancelled and there may be a few benefits to reap from the break of about 18 months. Yes folks, it may not be the horrific source of agonised fustration that we all fear . In this article I do not intend to support the axing of *DOCTOR WHO* and if it were to be decided not to have a break of such a length I would be as pleased as anybody . No, my aim is simply to show the decision in a different light to that emphasized by the currently prevalent alarmists.

It is undeniable that the ratings have slumped rather this season , after a fantastic start. This may be due to many things; general apathy, weariness with the same old Cyber-plots (however well made it was it was still old hat . That doesn't mean I didn't enjoy it but it was hardly an innovative start for a season &

...Give it a Rest - Guy Clapperton

for the new Doctor), disillusionment with the less than subtle use of Nicola Bryant's sex appeal, undoubtedly an asset for the series but wandering into the realms of bad taste and blatency rather than the subtlety of, say, the well-covered but still desirable Janet Fielding, the overlong episodes, competition from the dreaded 'A-Team', the list goes on... Mostly, though, the lack of figures is surely due to the total lack of publicity for the programme. When Peter Davison took over as the Doctor, three years ago, there was a preview of *DOCTOR WHO* shown lunchtime and evening and an interview in the 'Radio Times'. Okay, so Colin Baker had already appeared fleetingly as the Doctor in the last season, but his debut proper was in *ATTACK OF THE CYBERMEN* in January 1985. This was relegated to the John Craven page of the 'Radio Times', and if you thought that publicity was feeble then what about the non-entity that was *THE TWO DOCTORS!* No previews , not a thing. So what can be concluded from this mess, he asks himself. That the BBC and the public alike are taking *DOCTOR WHO* for granted, he answered.

There is then the sticky question of what to do about this. The most unsubtle answer possible is, of course, cancel the programme, and indeed this was considered by the powers-that-be. The next idea is what in fact has been done—postpone the thing. The longer the public wait, the more they will appreciate the series . Of course, in view of all the palava surrounding the postponement it is arguable that the move has already been quite enough and the time has come to give way. Fine, but there is yet more to be considered.

Question: *What goes on the front cover of the 'Radio Times' every New Year without fail ?* Answer: *A load of drunken Scotsmen.* Not that I have anything against these merry highlanders, I'm half Scottish myself and...well... not always sober , shall we say. So I like the New Year Hogmanay covers, they are part of the British New Year like *DOCTOR WHO* is part of the British Saturday. However , they do have this nasty knack of keeping the new season of *'WHO* off the cover when it could do with the plug, so what better idea than to start it in the Autumn when things are quieter. The chances of the next season being finished by next Autumn are remote, so how about the one after ? Oh look, that is exactly what *IS* being proposed ! I don't say the series will actually get onto the cover, but the chances are improved.

Question: *Are we going to be left without DOCTOR WHO in the meantime ?* Well,at the moment it looks that way, but what a golden oppurtunity to start pressurising the Beeb for a load of repeats. The impending release of *THE SEEDS OF DEATH* on BeebVid might need a little publicity, and if there's going to be no *'WHO* on for a while anyway then they might easily be well disposed to show some old stuff. Remember, *THE WAR MACHINES* is back now, and who knows what else might turn up over the next 18 months ? Frankly, if they came and asked me which I'd prefer to see , a new series or some older *'WHO,* I'd go for the old stuff anytime.

Writers, directors, here is your chance to be part of the spectacular relaunch of *DOCTOR WHO* ! That's right, the next season after the postponement might easily have something of an air of prestige about it and attract rather a lot of good people. As there will be plenty of time to make it, the chances of the likes of Graeme Harper being available sometime will be increased. A season of *ANDROZANIS* !

My final argument is that, basically, the fans are always moaning and never happy. Let's face it, hands up anybody who, in 1969, had they been in an organisation such as the DWAS, would have been outraged by the idea of waiting six months instead of a few weeks for the next season of *DOCTOR WHO* ? A lot of people, I suspect. Now hands up who thought that nine months was far too long between seasons when Davison took over ? Me too. Now we have another augmentation of the time between seasons and we are faced with the usual Malarkey of how dreadful it is, how will we survive, let's all smash our T.V. sets and write letters marked "Private & Confidential" to Bill Cotton, Alasdair Milne and heaven knows who else. I have a better idea. Let's apply gentle pressure for a repeat season, sit back and enjoy that and wait the extra few months for Season 23. It might be worth the wait.

After all, this new timetabling will mean that the 25th Season and 25th Anniversary will coincide almost exactly...or hadn't people thought of that...

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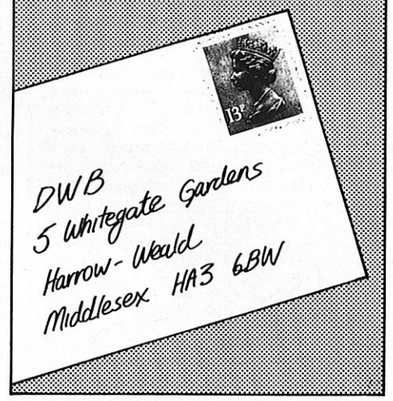
Of these two letters it is obvious which one the majority of fans would prefer the hierarchy at the Beeb to read, and indeed the former is an exact copy of one sent to Michael Grade.

Guy is, of course, fully entitled to his opinions and I respect him for them.But they are way out of proportion with the general feelings in Fandom and I got the impression that he would sooner exist on an endless diet of old stories , rather than seeing the series continue to evolve with new stories. Guy also mentions that the earliest possible date, to allocate DOCTOR WHO a weekly Autumn/Winter slot, is Autumn 1986. Yet, keeping to last year's schedules, Season 23 COULD commence its transmission in September 1985. Remember, last October three completed stories were "in the can", which would, theoretically, take us up to December, by which time two further stories are finished. The final one, if it went ahead without any hitches, would subsequently be transmitted February/March. And even if the season did catch up on itself towards the end, surely it would be worth losing a story and gaining five ? It mustn't be forgotten that DOCTOR WHO had, for six years, filled the Autumn/Winter slot, until the messing about of times commenced , brought about initially because Peter Davison was, at the same time as filming DOCTOR WHO, also contracted to other series, resulting in a nine month gap between LOGOPOLIS and CASTROVALVA. But rather than bringing it back to September , the BBC have instead dubiously put it forward to September a year later, losing an entire season along the way. One wonders what would have happened had the series still been occupying the Autumn/Winter slot ? And I can't say the coinciding of the 25th Season/Anniversary had occured to me at all—but then, I always knew that the 1st Season of DOCTOR WHO (even though I wasn't around at the time) DIDN'T commence on its 1st Anniversary !

And finally, publicity reaped through cover billing on the 'Radio Times' is virtually a lost cause; THE FIVE DOCTORS had extensive cover and front section coverage, yet 14 million still decided to watch the 'A-Team', leaving a modest 7 · 57m for DOCTOR WHO !

LETTERS



TIM COLLINS, Nr.Epping, ESSEX

May I, as the person whose pessimistic letter in issue 12/13 has been so tragically justified by recent events, make a few optimistic points ?

According to 'The Daily Telegraph', BBC Enterprises, in 1983/4 alone, made over £1,000,000 from *DOCTOR WHO*—and this was just the U.S. market ! Therefore, to in effect cancel an entire season of the show, which is what they are doing by bringing the 1987 season forward to September 1986 and axing the January 1986 season, will lose the BBC money. This and the tremendous press reaction against the decision is reversible, even if it is not just a mere blackmail attempt to shove the licence fee up.

We, the fans, can and must force the BBC to reverse the decision, if only for the good of the BBC's own finances ! If we can succeed in doing so—through mass letter writings and demonstrations. we can make the show immortal. Already, by agreeing to return the show to its traditional 26 weekly episode format for the first time since 1981, the BBC is increasing its longterm commitment to the programme.

In short, we should see this as an oppurtunity to wrest control of the ultimate fate of *DOCTOR WHO* away from the BBC, but we must organise to save the January 1986 season—if only because the magnificent combination of JN-T, Eric Saward , Colin Baker and Nicola Bryant may not be prepared to wait...

Although Bill Cotton, Managing Director of the BBC, confirmed in the official press statement (see DWB:20) that DOCTOR WHO would be returning to 25 minute episodes meaning "we can run the series for a greater number of weeks", he didn't actually give a firm indication of the amount of weeks. Indeed, one suspects we will be very fortunate in seeing a 26 week 23rd Season...

Was DOCTOR WHO scrapped for being "too expensive" ? The following readers certainly think so and they have their own nominations for the BBC's cooking-pot ...

PETER SCOTT, Farnham, SURREY

I was horrified and incensed by the ludicrous decision taken by Mr. Michael Grade to cancel the series. How he can justify such a stupid action is beyond my comprehension. His excuse of *"wishing to use the money for other drama productions"* is nothing but drivel, because if certain BBC dramas are anything to go by , the fewer the better.

Grade would do far better to stop importing American garbage shows like 'Miami Vice', 'Dynasty' etc. and even worse, repeating it such as they are with 'Starsky and Hutch', and use the money this would save to finance his dramatical whims.Also

not having to buy 'Dallas' now should leave money to finance as many productions as Grade could care to count, though judging by his actions that is not very high. Grade's sole desire seems to be to get as many second rate soap operas and forums for bad acting on our screens as possible. It is about time Mr. Grade stopped pandering to the every desire of the multitude of morons who watch the sort of garbage he seems to promote and listened to those of us who have some idea of what a good programme should contain, and furthermore will watch the programme, not for the sake of watching it, but for the purpose of enjoying it.

Peter has hit the nail on the head ! The BBC has never been ratings conscious, preferring to cater for a wide range of tastes, however small, but providing quality television at the same time. In the days when DOCTOR WHO regularly topped 12 million this was simply a nice bonus. Yes, TV should provide extensively for the "multitude of morons", as Fleet Street does via 'The Sun', 'The Daily Star' etc., and indeed, they have an entire channel devoted to them—ITV—wherein such masterpieces of television such as 'The Price is Right' and 'Game for a Laugh' fulfils this function. Ironically, it is from this very channel stepped Michael Grade, bringing his LWT ideas with him, almost succeeding in killing off DOCTOR WHO forever. Combined with the increased pressure from Parliament for the BBC to accept advertising to help pay their bills, it looks as if we are to end up with television only fit for morons, as in America...

RICHARD THOMAS, Macclesfield, CHESHIRE

Why the BBC can't just leave *DOCTOR WHO* alone I don't know. If they are looking for cuts why don't they scrap the less than average 'Tripods' which turned out to be a real blooper. But, what I can't understand, is why putting the Doc in dock for 18 months will save money anyway as all they will do by that is merely delay spending money on the programme * . Surely *DOCTOR WHO* must be one of the top BBC earners so in the long run all this cut will do is lessen the commercial gain the BBC makes out of *DOCTOR WHO* abroad and will mean they are even worse off ? And if the new licence fee does go through they will not need to make cuts anyway unless they feel they are not going to get the full rise as expected ?

Maybe they're after the interest ? (!)

JOHN BRAND, Kirkdale, LIVERPOOL

I've heard of some unbelievably bad ideas before from the Programme "Controller" but this is the ultimate in stupidity. How can he possibly justify his claim that he simply can't afford to make the series ? Surely it's one of the cheapest sci-fi shows around ? Why can't he scrap such dross as 'The Tripods', a direct rip-off of 'War of the Worlds', and leave what is still, after 22 years, one of the BBC's biggest money-spinners ? I simply refuse to believe such an outrageous decision and trust your fine publication will organise some form of protest as I'm sure will most outlets within the DWAS.

I, personally, think that the whole ludicrous idea is a ploy on Mr. Grade's nasty behalf who, at the time of the announcement, was conveniently on holiday and thus unavailable for comment. It is to make people aware of how hard up the BBC is, and come the end of March the general public will not be as wary of accepting the proposed £65 licence fee. If this is the case then it's almost blackmail and is typical of the man's warped policies. He should not be allowed to behave in this way, so *how* does he get away with it ?

Only time will tell, but it *has* been known for him to change his mind and bow to public pressure, and with all of the coverage on T.V. and in editorials and front pages I can see this being a false alarm. At least I hope so !

Is it a ploy to encourage the public to believe it is so hard-up Auntie Beeb can't afford to make DOCTOR WHO? The press certainly seem to think so, and some of you do too...

PAUL HASSALL, Crewe, CHESHIRE

I must agree with what most other people are saying, that this is nothing but a cheap propaganda campaign by the BBC bosses to try and whip up sympathy for their proposed ridiculous £65 licence fee (either that or Mr. Grade & Co. must be insane). How the hell can they afford to drop one of their biggest overseas money-spinners ?

What little respect I had before for the Beeb chiefs has now totally dematerialised !

SHEILA A. LORAINE, Ryde, ISLE OF WIGHT

Who does this Grade bloke think he is ? In theory, I'd rather the Doc was rested for a short while than carry on with a smaller budget which would inevitably lead to shoddy production (despite the valiant efforts of the backroom boys), but the whole caper does have rather a nasty smell, and reeks of blackmail and corruption, i.e. if you don't want to pay more licence money you can't have *DOCTOR WHO*, yah-boo-sucks ! And finding out the Beeb has actually paid out £500,000 for an unseen Yankee show is adding insult to injury. Ever since Grade took over he's made one long boob, axing all the Beeb's best audience-pulling shows ('The Hot Shoe Show', Beauty Contests, 'The Good Old Days'...) but at least he got egg on his face over 'Dallas' so there's hope for us yet.

One good thing to come out of it though and that's the 25 minute episode format returning. 45 minutes is too long and if the story-line isn't strong enough the attention tends to wander. 25 minutes at Saturday teatimes with Colin Baker's Dr, I suppose Peri if we absolutely must, and all in the Universe will be back to, er, normal !

KEEP FIGHTING THE CORPORATION !

TIM GREAVES, Eastleigh, HAMPSHIRE

What's wrong with this Grade bloke anyway—he seems to care not one jot for his viewers. Take the recent 'Dallas' furore for example. When ITV bought the new series he childishly stopped the current season mid-run, planning to continue it at the same time ITV intended to show their episodes. And *who* suffer because of this action ? The public—US—that is damned well who !

And now he's tried it on with *DOCTOR WHO*. Mr. Grade obviously has no regard for the show or its millions of licence paying viewers. It's what *they* want, *NOT* what he wants that counts. From the outcry that followed the news, it's obvious that people *do* want *DOCTOR WHO*. Very much so.

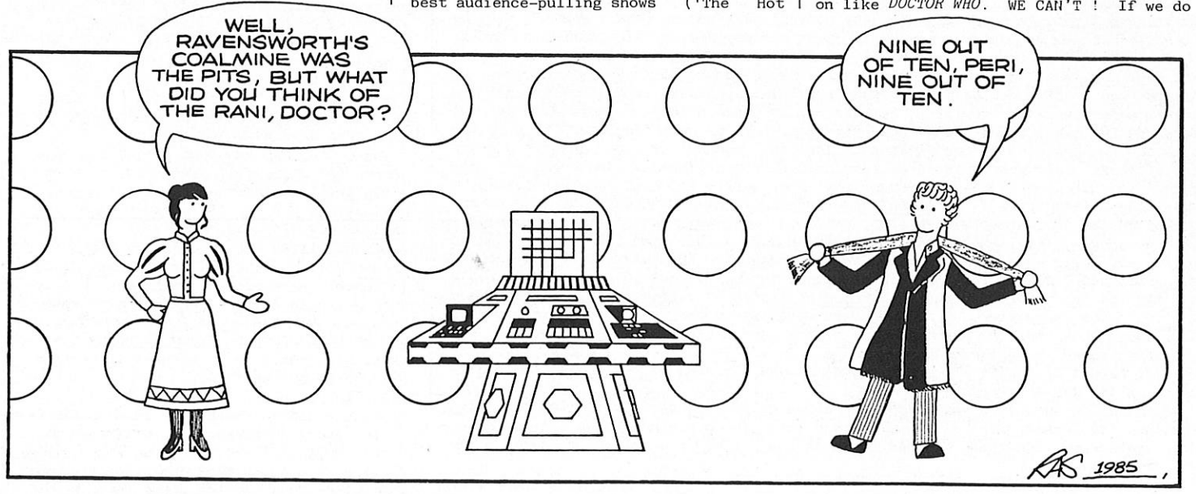
At the time of writing, it seems that the action taken by fans may well have conquered Mr. Grade's inane stupidity. All I can say is that Mr. Grade was lucky to have been on holiday at the time the news of the axing came to light, or else someone may well have axed him !

SIMON GEORGE, Roby, LIVERPOOL

One minute the BBC have no money to spend on the programme, then they pay out more than twice the amount *DOCTOR WHO* costs on yet another mindless imported American "mini-series" (made by a company that used to be headed by, noneother, than Michael Grade !). It just isn't good enough for the BBC to say that it will be back in the Autumn schedules next year. By that time we will have lost a complete season, and they will probably have decided to scrap the series altogether. I hope that every fan who cares enough about the future of *DOCTOR WHO* will support any campaign to get Season 23 on the air in January 1986, before it's too late.

KEITH TOPPING, Walker, NEWCASTLE ON TYNE

We've all heard the news now and just about recovered from the shock but the important thing now is to stand together and be counted. We cannot let the Powers That Be ride roughshod over an institution like *DOCTOR WHO*. WE CAN'T ! If we do



then *DOCTOR WHO* won't be on our screens for 18 months, and when it is next on it will be the last season ever.

Fans "mobilize", write to the BBC, to 'Radio Times', 'Points of View', the culprit himself Michael Grade, the Dailies... ...but above all DON'T GIVE UP HOPE—the BBC is, after all, a public corporation, and must eventually bow to the pressures of its employees (ie: the viewers). If we all work together we'll beat the Beeb, so do something NOW...because if you don't, we could easily end up losing the Doctor for good !

ALAN GIBBS, Ilfracombe, NORTH DEVON

I note that the first bulletin concerning the cancellation of "18 months" has been changed to "at least 18 months" ! I've written protesting to the BBC and it would surely be a good idea if all other *DWB* readers do so. Another idea would be for DWAS/ODWM or yourself to organise some sort of campaign against the shelving. Time is of the essence in any campaign as the next season was due to go into production very soon. At least the incident over the 'Dallas' episodes shows that the BBC isn't totally insensitive to -wards public opinion.

DARREN MASTERS, Newbury Park, ESSEX

I hope you organise some sort of petition against this atrocity. I also hope you carry the true news, as the papers do not seem to be sure whether it is an attempt to force the government to raise the BBC licence fee or a feeble attempt to boost ratings figures. Personally I think it's a publicity stunt.

A further point. I do not think the Americans should be allowed to pay for *DOCTOR WHO* as they would then have a hold over the show's future. What is worse, American *DOCTOR WHO* or none at all ? I know what I think...

There would be very little point in a representative body of Fandom, such as ODWM or DWAS, launching a campaign. The most effective action that can be taken is to register your dissatisfaction at the Beeb's decision by writing or phoning direct to the BBC itself. Names sent forward for an organised petition would merely delay your responses getting through to the BBC and, as is pointed out above, every second counts. Two readers have already written to DWB saying they have started petitions and for readers to send their names to them, but whilst done in good faith they are simply of no value. As Jeremy Bentham mentioned last issue in his special report a petition, regardless of the number of names it comprises, counts as one letter !

JOHN LOGAN, Sidcup, KENT

I am sure everyone feels the same way about the BBC's outrageous decision but I cannot believe this will actually happen. Doesn't the BBC realise how dangerous publicity stunts can be ? It may give a blaze of public interest towards the show with front page headlines, but many newspapers saw through the BBC's aim immediately—to raise the BBC licence in order to pay for shows like *DOCTOR WHO*. But how many times before have seemingly ridiculous decisions brought the show into the public eye ? A woman Doctor, Tardis axed ...and did these happen ? If the BBC cries wolf too often the public will soon show no interest whatsoever and this will probably end the programme for good.

I think the American fans deserve a round of applause for their commendable gesture.

MIKE RAINFORD, Wythenshawe, MANCHESTER

Yet again the BBC, in their infinite wisdom, have decided to start mucking around with *DOCTOR WHO*. Last year it was the publicity grabbing "scrap the Tardis" campaign. However, the temporary cancellation of the series appears to be much more serious. It could be yet another bluff to get the series back into the press, or it could be a definite test of the show's popularity. If *DOCTOR WHO* fans do not respond to this attack on the Doctor the series could come to an end...forever! It has been hinted in the media that there's a replacement TV series eagerly waiting for the chance to take over the BBC's sci-fi slot...

MAXWELL ROWAN, Falkirk, SCOTLAND

Now we know exactly what the BBC thinks of *DOCTOR WHO*, and when it *does* outlive its usefulness they will have no qualms in giving it the chop for good. Not content with the 'Dallas' uproar they go and do this stupid thing—and they're looking for a rise in the licence fee—talk about scoring own goals ! And to cap it all, what I have gleaned from the news reports is that the Controller took the decision without even consulting the production office which I think is despicable. I can think of a lot of programmes that could be "rested" so why pick on *DOCTOR WHO* ?

LAURENCE PIPER, Hertford, HERTS

Yes, I am outraged, but with the BBC I expect this sort of thing. *DOCTOR WHO* may or may not be back in early '86, but whether it appears early or late in the year is beside the point anyway. The distasteful thing about the whole fiasco is that the BBC can ditch such a long-running series (without warning) at the whim of one person, as a new series is about to enter production ! If the company had any respect for the series and the creative people involved in it, they would at least let the planned season go ahead before calling a halt ! It is a downright insult to all involved (actors, writers, directors etc.) to be snubbed in such a way and I would not blame Colin Baker one bit if he said "sod you, BBC, I'm getting out!" It is an extremely shabby and underhand way for a so-called renowned 'public service' organisation to act, and they should not get one penny more in licence money.

KEITH WEST, Wormley, HERTS

In view of recent events, I'm wondering if that letter I sent you months ago about Season 22 being a very important one, should make me feel guilty in any way ? I watched Ian Levine on ITV's 'News at One' (note the channel) setting out his stall very well—asking Michael Grade over the air (the man apparently still unavailable for comment) how a show can be cancelled that regains in outside revenue more than it costs to make, and also why recording can't resume when planned as the DWFCA have agreed to put up all the monies necessary themselves.

If we do get to see Grade answer these questions sometime, it will be interesting (to say the least) to see how he justifies his decision, or even if he can justify it...

ANDREW BONNETT, Cardiff, SOUTH GLAMORGAN

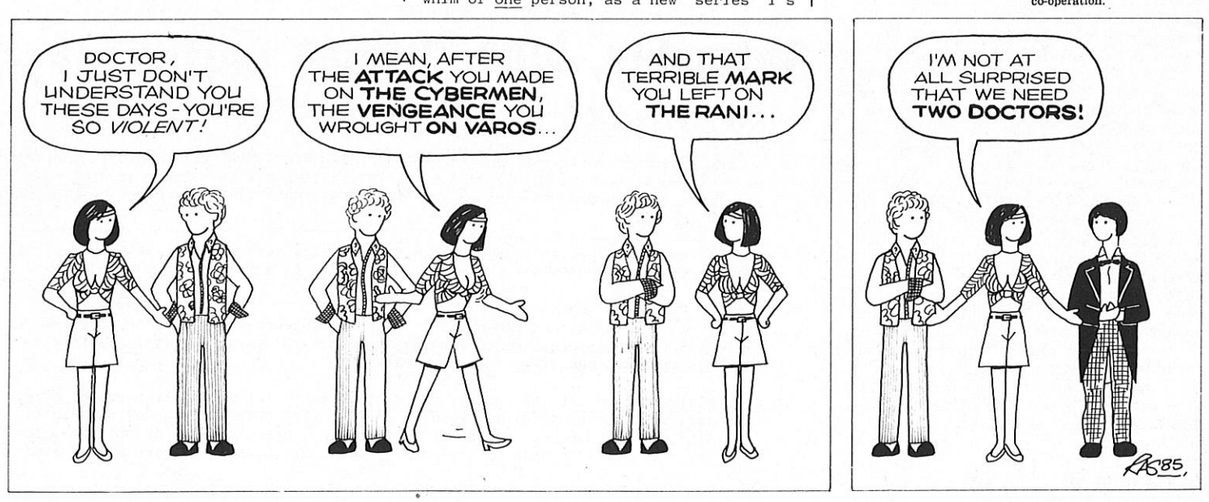
On reflection perhaps this news isn't so shocking after all. Consider how the series has been treated over the last 22 years in terms of the length of each season. Season 1 lasted some 42 weeks ! By Season 7 this had diminished to 25 weeks, and Tom Baker's first season (12) was only 20 weeks long ! As for Davison's first season, well, it was a fiasco. The twice weekly format just didn't work and meant *DOCTOR WHO* was now on for only 13 weeks in the year. The return to Saturdays was a good and beneficial move, but after one season only of the once-a-week 45 minute episode format what does the good old BBC do ? Decide to deprive us of any new episodes for a year and a half! In short the series has been given less and less exposure through the years.

I am now driven to take the pessimistic view that Colin Baker is the last Dr. I hope I'm proved wrong, but I can't help thinking it...

KENNETH HORLOCK, Gillingham, KENT.

(From the Daily Mail, dated Feb' 28th, 1985!)

SAGITTARIUS Nov. 23-Dec. 22. The atmosphere will be restless for most of today. Expect a lot of chopping and changing by associates—and not much co-operation.


DOCTOR, I JUST DON'T UNDERSTAND YOU THESE DAYS - YOU'RE SO VIOLENT!
I MEAN, AFTER THE ATTACK YOU MADE ON THE CYBERMEN, THE VENGEANCE YOU WROUGHT ON VAROS...
AND THAT TERRIBLE MARK YOU LEFT ON THE RANI...
I'M NOT AT ALL SURPRISED THAT WE NEED TWO DOCTORS!
1985

DWB 1984 READERS POLL

Judging by the amount of positive correspondence, our *DWB 1984 Readers Poll* has proved to be a worthwhile exercise in measuring the popularity of the year's *DOCTOR WHO* output. Not only did it prove useful for gauging the fans' tastes in television, merchandise and, indeed, other fans, but also what YOU the reader liked and disliked about *DWB*. The poll was originally based entirely around *DWB*, but it was felt that such a move may have been misinterpreted as being self-indulgent, and so was incorporated into a poll encompassing all aspects of the programme. So, *why* devise such a poll in the first place ? I must confess to having an uncanny fascination for statistics, but seriously, after 20 issues, and 12 months into the 'glossy' format, it was felt a revamp would be needed anyway, not just a new logo and visual changes but content changes too, tailored around the actual tastes of the readers. Afterall, if *DWB* is to continue to evolve and remain appealing then it *should* cater largely towards the requirements of the majority of the readers. And to find out what the readers want, and alternatively dislike, a readership survey was deemed the most appropriate method. Ironically, this issue has coincided with a spate of material on the news of the cancellation, so it hasn't been possible to put the new-look fully into practise, and combined with a three week gap between this and the previous issue, there hasn't even been enough time to fully determine and outline the shape of *DWB* in the coming year. However, here I hope to give you some indication of what to expect in the coming months, as based on the results of the poll...

A majority of readers stressed a preference for the present schedule of 8 monthlies and 2 specials per annum, with the specials comprising of full page colour posters rather than photographs. This, therefore, will be adhered to, with the extra bonus of a special *BEST OF DWBs 1-9* released in the summer to help fill the void left by the publication of this year's Summer Special, a bimonthly. There is also the possibility of an extra special release towards the end of the year. The present 16 page monthly format will be retained following successful cooperation with advertisers, introduced in issue 15. Therefore it shan't revert to 12 pages and adverts will be kept to a 3 page maximum to the back of each issue on a first come first served basis. Regarding *DWB's* "outspokenness", no one has succeeded in shutting us up over anything despite a few tickings off (last issue's maniacal lead letter for example). Admittedly, the controversial photo-copy era can best be explained because of an inexperience in being able to judge what is and what isn't acceptable to be published which subsequently earned *DWB* an air of notoriety which it has now all but shaken off. Certainly *DWB* hasn't become less outspoken, more accurate yes, and no attempt is made to censor any views,up to a *very* knife-edge point, including readers' own letters, so continue to speak your mind when writing in ! Now the extremely touchy subject of revealing any giveaway information, notably advanced season news. *DWB* is primarily a news magazine, and therefore any information concerning any aspect of *DOCTOR WHO* that comes to light, you can expect to read in these pages. But printing advanced season news is a totally different kettle of fish since much of it is 'leaked' rather than announced in BBC press releases (ie; the production office). If news *is* leaked it will become common knowledge within fandom in no time at all and, as the majority of readers voted for intimate season news, and lots of it, then it will appear, but with a pre-hand warning for those who didn't. It will probably be a little while yet till this new method applies, though a test-run in issue 19 showed it could work, although for some the temptation to know was just too much! Onto the important category now, and that of content. Unsurprisingly, NEWS was voted as the best regular item and *DWB* will endeavour to keep it at the two centre pages, though bear with us—news, especially season news as mentioned above, will be sparse in the coming months (if non-existent) but what news there is will see print in *DWB* ! Just because a season has been cancelled doesn't mean *DOCTOR WHO* comes to a halt for 18 months—on the contrary—it will probably generate further interest in the series with the peak of the climatic build-up now '17' months away ! Topical Articles may also not be so topical for a few months, but there is a wealth of other interesting subjects to explore, and worry not, you won't see seasons past dissected and prehistoric stories reviewed—not in *DWB* anyway ! Our Season Reviews can soon look forward to a long rest, despite their overwhelming popularity, hence the abundance of space given both to reviews and your views on the 22nd Season these recent issues. Ever in the search for rarities, *DWB* should become more visual photo-wise so if you have any interesting material please let us know. Letters and Artwork also both proved very popular so keep those letters coming and we'll provide the artwork c/o: Miller, Bailey and Cranch (plus any other budding Leonardos out there !). Target Book Reviews are also highly requested, but there is a danger that just one person's opinion (ie; a reviewer)could influence a potential buyer before the potential buyer has read the book. Unlike with season reviews, everyone has at least viewed the stories under review and are either agreeing or disagreeing with the reviewer's own comments. Therefore, send in your own reviews of the latest paperback/hardback release to hit the shops and we will instead print a selection of reviews and people who haven't yet purchased the novels in question will be able to make up their own minds from these ! Moving onto the not-so-hot items and ironically we find the feature which aptly refers to us—Fan Event Reports—getting few votes in favour, but as there are also few votes against they will continue to appear at their present frequency (ie; whenever there's an event to cover !). Now onto the real dodos. Cartoons and Strips pleased few people, with comments ranging from "insulting" to "badly drawn". So we've laid Philip Wagstaff's dotty ink pen to rest and have enlisted the much sought after services of Richard Starking, whose brief but to the point doodlings are beautifully simple and, to many with the acquired sense of humour, wonderfully tongue in cheek. Whilst a lot of you commended the "excellent" artwork, the Video Covers were the year's lowpoint, but mainly because many readers answered: *"Mine's a Beta !"* Unfortunately to accommodate two covers, for Beta and VHS would be unpractical, not least to the wrath of readers who don't possess video recorders, so they will stay in the present popular VHS format. They won't be dropped because they are (by well over one sixteenth of the readers) used and, most importantly, are of a standard rarely seen compared with any other aspects of fan-related material. But, to compensate, they will now be appearing in alternate issues. This is positively the last word on the issue for the time being and anymore threats of cancelled subscriptions will find their way to the litter bin. Incidentally, for those that have asked, the immediate schedules are: June: *VENGEANCE ON VAROS*, July/August: *THE TWO DOCTORS*, October: *REVELATION OF THE DALEKS* and thereafter a chance to catch up on some of the older and popular stories kept on video. A category I neglected to include, as many have pointed out, was for interviews and rest assured we've some big names lined up for the coming months... Also, the success of our JN-T and Colin Baker interviews (question 12) means we will stay with the present Q & A method of transcribing interviews. Of the categories for writers the biggest surprise was seeing Alec Charles at number 1 ...of 'Least favourite' ! Having only written two convention reports it must be assumed that his infamous letter, which saw print way back in issue 8, is still very clear in many minds, although the issue has long since been forgotten, by myself anyway (no hard feelings, Alec ?). I'd like to repeat the request from issue 19's editorial for new writers to come forward for, as JN-T says, it's vital to inject new-blood from time to time, and who am I to argue ? David Miller convincingly won the covetted 'Artist of the Year' award, with Judith and Stephen both having their fair share of supporters. Look out for some more stunning pieces in coming issues from all three, especially David who has a splendid Jon Pertwee work next issue with a Season 22 mega - poster appearing in the Special... The breakdown of readers' ages showed just how wide-ranging and assorted fandom is comprised of, and why *DOCTOR WHO* shouldn't be considered as a "kiddie's show" — how insulting ! Incidentally, the poll also showed how apathy rules female fans at voting time...but seriously, the ratio of male fans to female fans is huge, with only 6½% members of the fairer sex. Why should this be, especially as in the States it is reputed that the blokes are outnumbered ? As for the most popular and frequent suggestions in the comments section, here goes; for readers who want their *DWBs* mailed out flat in A4 envelopes this will be tried for the Special,but will necessitate a slight price rise.More interviews ? Coming up... And finally, full colour in every issue. Well, this would also, inevitably, entail a price increase, perhaps as high as 20p an issue but certainly, if demand is overwhelming, we will incorporate colour into *DWB* on a regular basis beginning with issue 26, September.

SEASON 21

Moving onto the other categories and we find few surprises in our mini Season 21 survey. The stupendous impact made by Peter Davison's regeneration story,*THE CAVES OF ANDROZANI*, put it in a class of its own as far as votes went, and is arguably worthy of a place in the annals of all time *DOCTOR WHO* greats, alongside such masterpieces as *THE DEAD PLANET*, *THE WEB OF FEAR*,*THE DAEMONS* and *PYRAMIDS OF MARS*. Was it really only a year ago ? Interestingly enough, it also scored some votes in the 'Worst Story' category — ah well, there's no pleasing everyone !

TARGET

Target's survey produced a couple of eye-openers. At last, Terrance Dick's critics can be laid to rest—sweeping ahead as best writer after what was surely his best year since 1978, although his first book of 1984, *KINDA*,received not a vote for best book or cover. Artwork covers are well and truly tops but, as some of you pointed out, had relevant photos been used for the early Davison covers then the outcome may not have been so one-sided.

FANDOM

Fandom now, and DWAS. Admittedly, the marking system used to evaluate the popularity of DWAS and Dominic's editor-ship of 'C.T.' was rather careless, with no category given for 'good' but, on the whole the DWAS are providing an efficient service according to its members, and 'CT' is vastly improved of recent years. Many people, including David Saunders, have pointed out that to attempt to elect an executive democratically would be too vast an amount of time and administration to put this idea into practise. Yet surely an annual, or even bi-annual voting ballot could be printed in 'CT', with reputable 'DWAS' members putting forward their names who we could then, ourselves, vote for ? If such a scheme ever evolved, it would at least erase the stigma attached with being an 'executively' elected member of the 'DWAS' exec' ? The only position that should be retained is that of 'Society Coordinator' David Saunders, whose years of competence and faithful service have proved invaluable. 'Shada', despite its solitary appearance last summer, still has a leading hold on the fanzine stakes (new issue out now),though look out for Owen Bywater's 'Cloister Bell'—it's going places...fast ! Of the newer fanzines, both 'Black & White Guardian' and 'Zygon' have made impressive entrances and may well become the Skaros and Frontier Worlds of tomorrow... No surprises as far as fandom's most popular writer is concerned, but 'Telos' scored a considerable coup as being the first, and very probably last ever fanzine nominated in 'The Biggest Pain in Fandom' category. For those of you that don't know, this is a "gutter-'zine", put together by a group of the most undesirably immature people fandom could fester. *DWB* has been jeered at in the past, and I honestly hoped I would never be in the same position, this time dishing out the treatment. But it must be said for the good of fan reputation in this country that such is the potentially destructive attitude behind the team of fans (yes, they call themselves "fans") that people must be warned against purchasing such a lethal publication. Their ads have been banned by 'CT', *DWB* and they are not permitted to sell at conventions. To highlight their reputation, they thought they had achieved a major feat when Sarah Sutton agreed to be interviewed by "our 'zine". It wasn't till they'd all assembled, tape recorder at the ready, that they revealed themselves, rather foolishly, as 'Telos'—and were promptly frogmarched, by Sarah herself, to the door !

FOR DEBATE

The general questions ('For Debate') provided a few surprises. Following the catastrophe of the 45 minute slot, it's interesting to note that most fans actually favour this format (or perhaps they did then !). It was worth a try but many will breathe a sigh of relief with it returning to 25 minutes. Should the Master be laid to rest ? Definitely! But that's not what the majority voted for. I suggest a dose of *THE SEA DEVILS* and *FRONTIER IN SPACE* to realize just how much of a debacle this character has degenerated into. As far as America goes, the Brits' only main argument is the dates on which they organise their cons—'Spirit of Light' please note('nuff said) Undoubtably the biggest surprise in this section is the revelation that Graham Williams isn't such a bad old bean as the "vocal majority" would have you believe. Nearly half the fans did enjoy his period and with only 18% disliking it, it would seem he's had more than his fair share of unnecessary abuse—most notably on matters which were out of his control. His return to the programme, although rather dodgy at the moment, is welcome and JN-T should be applauded for such an honourable gesture. Colin Baker's popularity was predictable, but ironically it is Peter Davison fans would most like to have seen in Season 22. The blossoming of his interpretation of the Doctor in his final season nearly came too late—but at least we have but a handful of stories in which to savour his unique portrayal. With such a high proportion of readers who also buy the 'ODWM' we hope to increase our coverage of Marvel news to cater for the masses, starting with 'advanced' advanced contents details. And finally, with such optimism that every episode (bar *FEAST OF STEVEN* as many of you probably correctly stated) exists, is it too much to hope that 1984 won't have been 'The Year of the Returning Tapes' but instead 'A Taste of Things to come' . . . (?)

FAN AID

Ladbroke Beaufort Hotel, Walcot Street, BATH.

Saturday, June 29th.

Registration starts 8.45 a.m. for a 9.30 a.m. start,finishing around 5.00 p.m.
Cost : £6.00 (Lunch is not included.)

We are inviting guests representing the different facets of the programme,including some of the stars - we hope you'll be there too!It's all in a good cause;as much money as possible from the outcome of the convention will be going to the Ethiopian famine appeal.

As well as the guests,throughout the day there will be several competitions,plenty of opportunity to socialise,and of course,fanzine sales.

What is Fan Aid?
Fan Aid is a group of fans involved in several projects to raise money for the Ethiopian famine appeal.Fan Aid fanzine,available soon,contains articles from a wide ranging spectrum of writers,plus artwork.

To register,please use the below form,or a photocopy,not a hand transcribed copy, and send it with your crossed cheque or postal order (no cash,please),payable to 'FAN AID',and a S.A.E. for return of registration document and information sheet to the address stated on the form.Please hurry,because numbers are limited

FEED THE WORLD!

Convention

Registration Form

Send to: Steven P.Brittain,8 Springfield,BRADFORD-ON-AVON,Wiltshire,BA15 1BE.

Name:_____

Address:_____

_____

_____

Postcode:_____

Office use only		
Ref: DWB		
DR:	OK	RJ
Reg.No.		
FT?		

I wish to register for 'FAN AID' Convention on 29 June 1985,and enclose a cheque/postal order number_____ for £6.00 and a S.A.E.

Signed_____ Dated_____ 1985

Tick box if you are interedted in a fanzine table.....☐

FEED THE WORLD WITH FAN AID.

(...Continued from Page 1)

Through their TV licence money *DOCTOR WHO* fans are helping to pay Michael Grade's enormous salary. So especially now, when the BBC as a whole is facing a Government enquiry in to its spending, one cannot help but query the need for a person whose attitude to viewers, be they followers of *DOCTOR WHO* or 'Dallas', is so denigrading.

Sydney Newman, who both conceived *DOCTOR WHO* and did so much good restructuring the BBC Drama Department in the 1960s, dedicated himself to showing everybody, the best he could, the full potential of television—"the people's drama".

Shelving *DOCTOR WHO*, even for 18 months, is nearly likely to achieve that. The spectre of out-of-sight/out-of-mind will not help *DOCTOR WHO* one iota. Derrick Sherwin took less than six months to revamp totally *DOCTOR WHO* between the end of Patrick Troughton's era and the beginnings of Jon Pertwee. In 1975 Philip Hinchcliffe even managed two seasons in one year, under the blessings of Shaun Sutton, restructuring the series from its Jon Pertwee mould into its Tom Baker version. So *why* the need for such a gap ?

The reason most oft quoted is one of resources. Having had the argument of funding costs shot down (although does anyone else realise that money earned from *DOCTOR WHO's* sales in America went towards funding the first series of 'Tripods' when it went one and a half million pounds over its allocated budget last year???) an easy target is to claim studio space and staff availability as the "raison d'etre" for wiping the series out of this year's planning schedules.

However, if we are to accept it is too late to get the series back into regular production this year, why not a Christmas Special to appease the public's yawning appetite for something new during this interminable gap ? After all, John Nathan-Turner was allowed to make 'K9 & Company' seperately from the regular series. And "one-offs" are mightily easier to stage than full series.

And if studio time is such a premium, let fans not forget *SPEARHEAD FROM SPACE*—an acknowledged *DOCTOR WHO* "classic" story that *didn't* use a minute of electronic studio time.

Resource-wise, the new financial year (which began April 6th) means more free-lancers may now be recruited for the programme's making. Everybody from camera crews to special effects technicians can be found in the 'Kemp's' trade directory.

The question of scripts is, admittedly, still one big hurdle. Further to the item last issue, it is now confirmed that the writers booked for the next series have all now been paid-off, and anything they have so far contributed put on 'hold'.

TOYMAKER PUT BACK IN HIS BOX

Why this should have been done is not clear yet. Graham Williams' four part story,to have heralded the much-requested return of the Celestial Toymaker (again played by Michael Gough) in an electronic games environment to have been filmed on Blackpool's Pleasure Beach (*DOCTOR WHO* meets Tron?) was all but finished when the holding order went out.

If we are to believe Bill Cotton's letter to the DWAS (and throughout this campaign Bill Cotton has been the one BBC Executive to have treated *DOCTOR WHO* fans with respect and politeness) one of the reasons for suspending the show is to review its script content. yet *how* can this be done if there are no scripts to be reviewed ?

So, all in all, very little ground has been gained since *DWB* last went to press. On the plus side there is the 'Doctor in Distress' record by 'Who Cares' (see below). But on the minus side fans have had to face very derisory publicity for their efforts as seen on the recent Michael Aspel 'Six O'Clock Show' on LWT and the omnipresent chasm of 18 months without any new material aired.

For those still of fighting spirit (everyone hopefully) a new name to write to who could, conceivably, authorise a Christmas Special or even a revision of the 18 month cancellation, is BRIAN WENHAM, Director of Programmes (and Michael Grade's immediate boss) who can be reached c/o BBC Television Centre, Wood Lane, London W12 8RJ.

Above all else, DON'T give up. Things are looking pretty dark at the moment,admittedly, and certainly giving up isn't going to help matters at all. But if anything is going to change the pattern of how things are shaping up at present, it will be a continuing of the campaign begun last month...

On March 7th mega-fan / record producer, Ian Levine, gathered together a host of famous celebrities, pop artists and some lesser know High Energy acts to put their protest of the show's cancellation forward in the form of a record. Co-written with Fiachra Trench Ian hopes the record will be a hit and renew awareness of the plight of *DOCTOR WHO*.

The idea was originally presented by fellow fan Paul Mark Tamms, and Ian readily agreed, though unfortunately some of the big name acts thay had hoped to feature (as listed last issue) didn't make the final recording session at Soho's Trident Recording Studio, home of Ian's record company 'Record Shack'.

The whole scheme was brought together, from its initial conception, in just one week, the result being a pleasantly bouncy and sing-a-long song, incorporating many of the trademarks of Ian's brand of music—HiNRG—100 m.p.h.disco!

The group, tagged 'Who Cares' comprised of the following:

CELEBRITIES(*DOCTOR WHO*); Colin Baker, Nicola Bryant, Nicholas Courtney and Anthony Ainley(he actually offered his services free !!).

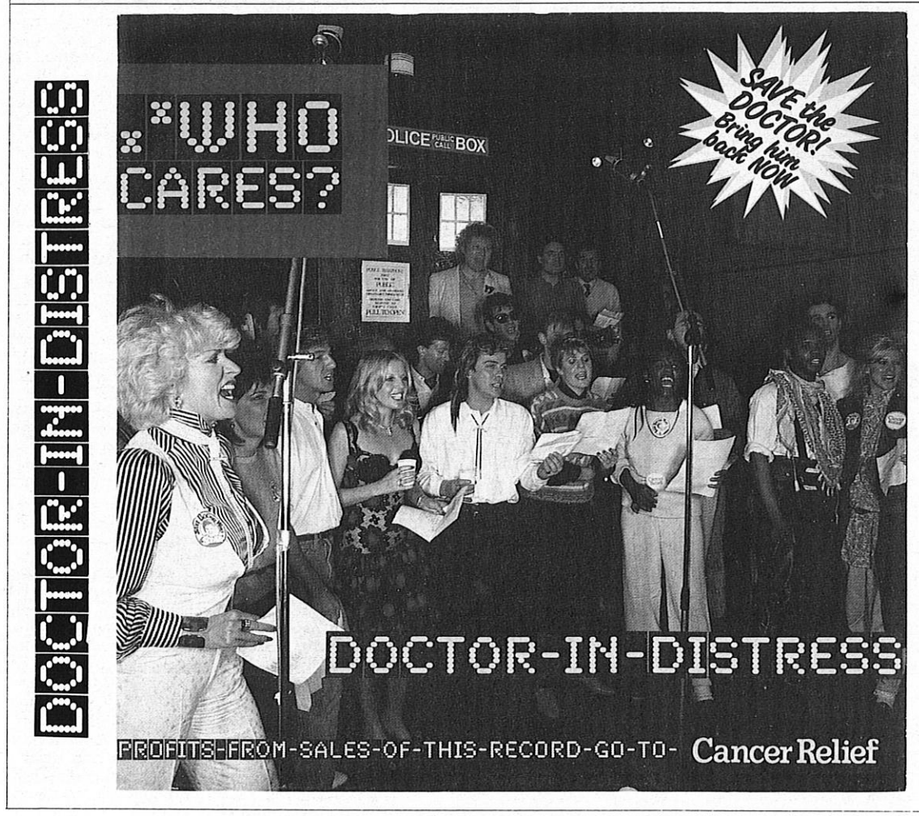
CELEBRITIES; Faith Brown,Sally Thomsett.

POP ARTISTS; Bucks Fizz (Bobby Gee),Hazell Dean, Tight Fit (Steve Grant, Julie Harris), Jona Lewie, Matt Bianco (Basia Trzetrzelewska, Danny White), The Moody Blues (Justin Hayward, John Lodge), Music Academy (featuring David Van Day) Ultravox (Warren Cann),Time UK and from the musical Starlight Express; Richie Pitts.

HIGH ENERGY; Earlene Bentley, Miquel Brown, Hot Gossip.

Ian finally left the studio at 5 00am having worked on the disc, released as 7 & 12 inch, for 18 hours, pleased with the end result.

Proceeds from sales of the record will now be going to 'Cancer Relief' and, after initial problems with distribution to the large retail record chains (notably Our Price,



NEWS IN BRIEF

RATINGS for *THE TWO DOCTORS* have proved very disappointing with episode 2 achieving the lowest figure since 1980. The official BARB/AGB figures are:
*THE TWO DOCTORS(1)*6·598m(80th)
*THE TWO DOCTORS(2)*5·96m (90th)
*THE TWO DOCTORS(3)*6·862m(66th)

STUART YOUNG, the Chairman of BBC1, has denied press speculation that the cancellation of *DOCTOR WHO* was part of a plot to build up sympathy for an increase in the licence fee.He has assured there will *"definitely"* be a new series in '86 (by the time you read this Parliament should have decided on the new BBC licence fee).

who wouldn't touch it at first), it is now available at most record shops. It is recommended that you purchase a copy from one of the large retail outlets such as Virgin, HMV or Our Price, all of whom record sales returns, therefore giving the disc a greater chance of entering the charts and subsequently bringing the cancellation issue back into the news.

The BBC have refused the disc airplay. Although the real reason is obvious, they have invented the excuse: *"It isn't up to our artistic standards"*.

ABC Australia's major TV network, have purchased the five remaining Jon Pertwee stories yet to be screened down-under. They are *THE DAEMONS, INFERNO, MIND OF EVIL, AMBASADDORS OF DEATH AND PLANET OF THE DALEKS*, the first three of which were banned by the censors and rated 'A' the first time they were available in the '70s(DE)

MICHAEL WISHER is interviewed in the next issue of 'Space Voyager', talking about his various roles in *DOCTOR WHO*.

JOHN LEESON, famous as the voice of K9, proved he was 'Game for a Laugh' on March 10 when he acted as part of a practical joke team.

PETER DAVISON appeared on a recent BBC adaption of one of Agatha Christie's Miss. Marple books and, sure enough,no need to ask 'Who'dunnit !

ROBERT HOLMES, veteran *DOCTOR WHO* writer, has revealed to *DWB* that the cancellation of the series came as nothing as a shock to him. *"When the BBC begin mucking around with an established programme's timeslot, you know they have finally decided it has had its day"*, he said.

BBC Television Centre London W12 7RJ

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from HEAD OF INFORMATION SERVICES

Ext: 3859 19th March 1985

Dear Mr. Levy,

Bill Cotton, who is absent, suffering from flu, has asked me to reply to your letter on his behalf.

He is sorry to learn that there is disillusionment and confusion about Doctor Who's future. There is no confusion about it at the BBC. The programme will return, revitalised, only eight months later than originally planned. This has been done not purely for financial reasons, but also because we think that even a Time Lord deserves a rest after 21 years continuous service. You and your readers may be assured of our continued commitment to Doctor Who and Bill Cotton confidently expects the programme to be better than ever on its return.

He is most grateful to you for your letter and for the copy of DWB.

Yours sincerely,

W Carrocher 19.iii.85

(William Carrocher)

G. Levy, Esq.,
Editor DWB,
5 Whitegate Gardens,
Harrow-Weald,
Middlesex.

Book News

Published this month is the long-awaited book by JN-T himself—'Tardis Inside Out'. It is a compilation of recollections of the various Doctors he has worked with, and therefore his memories on William Hartnell are sparse to say the least. Although the book is not very heavy on the text side, this is more than made up with a proliferation of stunning artwork by Andrew Skilleter with portrait shots of all six Doctors, the highlight of which is rumoured to be the best drawing yet of Peter Davison !

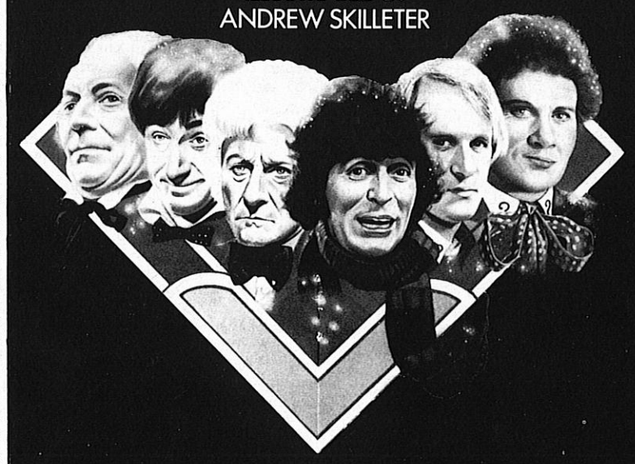
Latest news from Target is that Peter Ling will now be novelising *THE MIND ROBBER*, in between writing scripts for 'Crossroads' ! However, a delay has arisen because Target have just discovered that episode one of this story is owned by Derrick Sherwin ! The last book to complete the Jon Pertwee series, *THE AMBASSADORS OF DEATH* has been given the go-ahead to be written by Terrance Dicks. Out next month in hardback is *INVASION* with a superb cover by Mark Bentham. It features an authentic *INVASION* Cyberman with the U.N.I.T logo embossed in red in the background. It is written by Ian Marter with a page count of 160. A month later is *THE KROTONS* by Terrance Dicks,featuring a very colourful cover of a lone Kroton. For colour enthusiasts, the spines are black and purple respectively.

DOCTOR WHO

• THE TARDIS INSIDE OUT •

JOHN NATHAN-TURNER

ILLUSTRATED BY ANDREW SKILLETER



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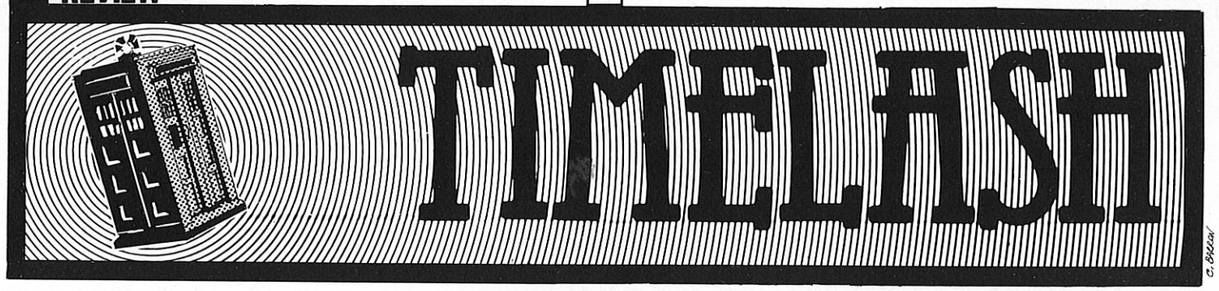


Reviewed by SAUL NASSE.

TIMELASH seemed destined to be the flop of the season. An untried writer, a position between two 'blockbusters' and, primarily, a director who had shown slackness in his previous story. But this was no conspiracy to give us another *WARRIORS OF THE DEEP*. The fact that *TIMELASH* turned out to be a thoroughly enjoyable ninety minutes of *DOCTOR WHO* is a credit to Pennant Roberts and, especially, Glen McCoy.

This story once again emphasised that the most important part of a *DOCTOR WHO* story is the script. Time and time again(sounds like a plot synopsis for this season !), JN-T has given us glossy runarounds like *ATTACK OF THE CYBERMEN* and *MARK OF THE RANI*, but whilst these are good fun, they are also ultimately dissatisfying. McCoy's script was the first this season that followed that dictum beloved of junior school teachers: "A story *MUST* have a beginning, a middle and an end" ! You'd think this was a fairly basic hometruth about writing, but many of the recent efforts have beginnings that fizzle out slowly till the time's up—simply collections of events hanging limply to a central idea. However impressive this central concept,only real stories ever yield meaningful drama.

Here the story is of a man hideously deformed in an accident, admittedly whilst engaged in his own nefarious experiments, and his attempts to breed a new race of creatures like himself in order to repopulate the planet with his own kind, in place of the people he was once one off. Actually, put like that there's a certain deja-vu, n'est ce pas ? Never mind, it's a cracking good story, with the sub-plots of the Bandrils, the Timelash and H.G.Wells all adding to, rather than detracting from the plot. In many ways the script reminded me of Robert Holmes at his best —many seemingly unconnected threads of the story thrown at you during the first episode, miraculously resulting in a rich tapestry woven out of them in the second (nothing like a good metaphor, is there ?).

Unfortunately, there were a few bad points so I'll try and cram them into the middle of this review so you won't notice them too obviously as, taken as a whole, the story is so good ! Firstly, the sets were not up to the standard one expects. They were not very imaginative to start with, and on top of that they were poorly constructed. Worst offender was the Timelash itself:with all that tinsel and sticky tape I half expected Sarah Greene to pop up telling you how to make your own Timelash ! However, the Borad's vault was excellent. Monster designs were distinctly suspect, with both the Bandril ambassador and the Morlox, er... rather *less* than convincing ! A bad mark for spaceship effects too.

This is not to say the story was let down by production values, as many of its other aspects were excellent. The costumes were all fantastic—I for one think Peri looks much better in this type of gear, rather than the vacuum-packed turkey look! I loved The Guardoliers' costumes with their flat helmets and veils successfully braking up the human shape, making them genuinely menacing, all the more so with their neck-grabbing tools. Rather like the *RESURRECTION* helmets-cum-masks, they looked like real military hardware. Also, the Council's toga - like robes complimented their Roman Senate image very well.

Liz Parker made a great job of the incidental music, treading the fine line between Malcolm Clarke's gratuitous melodies and Jonathan Gibb's spartan style. I especially like the android's marching theme. It has been a noticeable feature of the music this season that it's been less obviously radiophonic — a move I applaud. Clap ! Clap!

Production-wise my vote for mind-blowing excellence (how's *that* for a superlative!) has to go to the amazing facial job done for the Borad. The mask section so 'fluid', and so well meshed into Robert Ashby's face that my disbelief was completely suspended ! In fact, I don't think I've seen anything quite like it before, except perhaps on 'The Elephant Man'. *DWB* has to say, for the second time this season, "Beat THAT, John Friedlander !"

Pennant Roberts was, quite simply, a revelation. Rewatching it I just can't believe it's the same director who presided over last season's *WARRIORS OF THE DEEP*. Perhaps he was inspired more by the stronger script (he has certainly made some derogatory remarks about the *WARRIORS* script). All the scenes with the Borad were especially well directed, with some nice angles and ideas—like CSOing Herbert down into the vault—and good editing. Somehow, the Hitchcock approach of "Don't show 'em the face till the end" seemed thankfully uncliched. For once there *was* a reason for this: the Karfelons had never seen the Borad, and he refused to see himself, so the technique was relevant rather than such an irritating viewer-teasing ploy. Pennant Roberts, like Liz Parker, struck a happy medium—his direction being neither obtrusive like Matthew Robinson's, nor as boring as that of Peter Moffat's.

Acting was, generally, very good, although Jeanne Crowley was rather a weak performer. I liked Dean Hollingsworth's android — his movements were convincingly robotic and the voice, although a bit silly, equally so. David Chandler made a good H. G. Wells — bluff incompetence infused with intelligence. Paul Darrow was well used—I felt Tekker worked on two levels, with an obvious layer of verbal intimidation, but an even deadlier menace below. As for the Borad, an excellently conceived character and done full justice. Robert Ashby has a marvellously evil voice (and an extremely forceful right eye!). His scenes with Colin Baker were the highlights of the story—and the season so far. It was a performance to savour.

There is so much to say about the script. Most notably it was crammed full of classic one-liners, from the menacing : *"Choose your next words carefully...they may be your last"* to the humerous *"To be perfectly frank; Herbert !"* Glen McCoy made a terrific job of his first script for the series. He homed (or even Holmesed !) straight in on just what makes the *DOCTOR WHO* story: a strong storyline with equally strong characters,inventive ideas and amusing and interesting diversions.

From probing friends who watch *DOCTOR WHO*, without being fans, I think *this* is the kind of story the public like. It's the kind I like too and, as would the Morlox, I'm going to stick my neck out—*TIMELASH* has been the best story this season !!

Star Ratings — 71 %

SCRIPT.....****
With the story billed as the 'dodo' of the season, there can't have been many expecting such an interesting and inventive script though it still relied on some of the tried and tested DOCTOR WHO scenarios. This story is unique among many JN-T productions in that it was rich in neat twist and turns yet all coming together in the end. Anyone familiar with the works of H.G. Wells would have noticed many familiar themes that he introduced in his novels; 'WAR OF THE WORLDS'(The Bandrill/Karfel war), 'THE INVISIBLE MAN' (The Doctor's kontron crystal experiments), 'ISLAND OF DR MOREAU'(the combining in one entity of man and animal), 'THE TIME MACHINE'(Morlocks, Vena (Wells' heroine in this story) and, of course, the Tardis!).

ORIGINALITY.....****
Although using H.G.Wells might seem corny & unoriginal,it was in fact wonderfully inspired. Vena could have landed in any budding writer's study,but the fact she arrived in Wells' is why, theoretically, he went on to right such imaginative and 'out of this world' books! On the unoriginal side Peri tied (twice) to the stake for the Morlox was typical damsel in distress stuff and Androids and High Councils are easy to come by !

DIRECTION.....***½
Competant, but not technically sound. Pennant Roberts obviously finds a more intellectual script easier to handle than a hack-runaround like his previous outing.

ACTING.....***½
Despite poor performances from Jeananne Crowley and the rest of the High Council, this was redeemed by a magnificent display of malevolence from Robert Ashby and Denis Carey, and even Paul Darrow whose 'acidness' actually enhanced the part.

SETS.....**½
Apart from the Borad's eerie domain, the rest of the sets were cardboard and string. It is ashame there was not the technical skill to disguise this fact. It's easy to detect the time of the year this story was filmed seeing the proliferation of tinsel and the decorated Android !

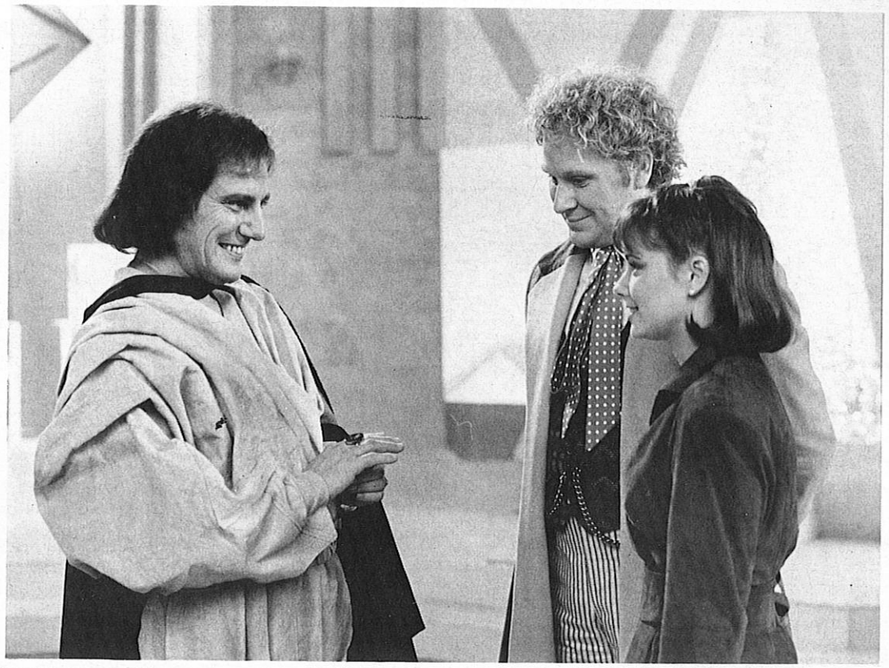
COSTUMES.....***
All fairly stock pygama suits, although the Guardoliers' held a good deal of menace.

ALIENS (Borad, Morlox, Android and Bandrill).....****½
A wellsian feast of imagination. Had they all moved as convincingly as the Android, they would have carried more conviction. Top marks to the make-up team on Robert Ashby !

SPECIAL EFFECTS.....***
Whilst the Karfel model shot was disastrous but mercifully short, the majority of the work was adequate...just ! The outstanding visual images were the exploding Android and, of course, the Borad.

MUSIC.....***
Good, but nothing 'DOCTOR WHO-THE MUSIC(3)' material.

OVERALL STORY.....****½
Despite the 'average' feel of the production, the whole was greater than the sum of its parts.



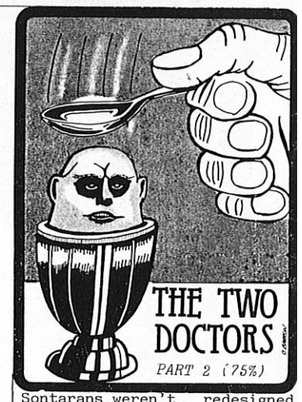
Readers' Views

KEITH TOPPING: Well now, after all the rumours of a dodo in our midst, the first episode was one of the best I've seen in ages. The Android was marvellous (nice pair of flairs too) and the acting on the whole was pretty O.K. Paul Darrow was "acid" but certainly not a "yawn" ! The sets were superb and the lighting excellent (this is an aspect that's all too often ignored — good lighting can help make or break a story via its atmosphere building potential. *TIMELASH* has atmosphere). I hope Glen McCoy writes again... *TIM GREAVES: TIMELASH* was really great. Early on in part one, when the Morlox got a mention, I thought "someone's been reading H.G.Wells here". The Morlox were the cannibalistic creatures from Earth's future in 'The Time Machine'. And of course, the final moments of part two revealed who Herbert really was and everything fell into place. A super twist end for a super story...*D. ADAMS :* Before Season 22 was aired, most people were expecting it to be the flop of the season. Sadly, they were right. The story itself wasn't that bad at all, but the production definitely was. The main guest star, Paul Darrow, performed adequately, but had some terribly clichéd lines. He was by far overshadowed by the most entertaining performance in the story, David Chandler as Herbert, who had me in stitches at times ! The sets were the worst I've seen. Tin foil and tinsel, I ask you ! The final scene was good.I suppose the Doctor's quip about the Borad being seen on Earth time to time means he is now the Loch Ness Monster(was that the continuity blunder ?).

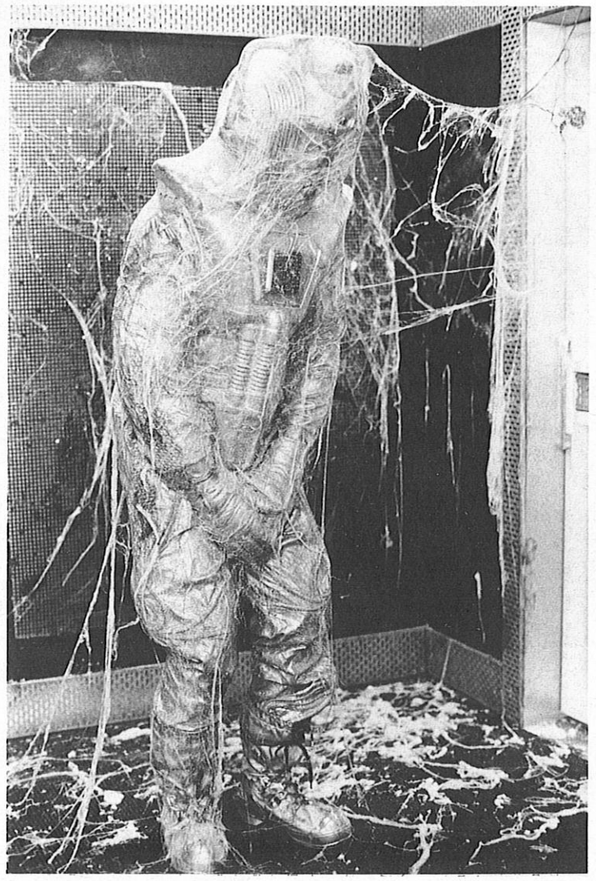
*SPECIAL EFFECTS / MUSIC.....****/***½*
Arguably the most gripping scene in the entire story was one of the first glimpse of the Sontaran battle-cruisers on their way to do their dirty work, to be aided by the deadly elegent onlooking Chessene. The image of those extremely well-shot globe - like ships (thankfully faithful to the originals) spinning menacingly towards the helpless space-station, combined with a superbly sinister soundtrack by Peter Howell, brought back an aroma of excitement not felt since, oh, *CAVES OF ANDROZANI* (parts 1,2, 3 & 4 !). The rest of Howell's music, as usual, proved to be less than innovative, though the combination of Spanish guitars and synthesisers provided a welcome change.

*OVERALL STORY.....****
For such a potentially brilliant story, by one of the longstanding 'household' names of the series to be so hideously massacred by one on the 'new boys' highlights rather ironically the drop in standards such areas as direction the show has fallen into since the show entered its 'glossy' era in 1980. The decision by JN-T not to use established directors because *"they know more about the series than I do"* was both unnecessary and dangerous, and with this story coinciding with Michael Grade's decision, one can't help but put two and two together... On the plus side we have seen some good, and one outstanding, new directors introduced. But combined with "inexperienced" new writers, although they were introduced to inject "new-blood" into the series, at what cost ?

The experiment to try a six part story has failed. The current production team seem to have great difficulty when not in the usual 4 week run of 25 minute episodes. The 45 minute format clearly hasn't worked with the first part being an extended 25 minutes with the remaining three episodes packed into the second half. For example, how many stories this season has it taken the Doctor and Peri the first half of the episode to arrive at proper ? The scripts should have been written in their familiar 25 minute formats, filmed in four episodes with parts 1/2 and 3/4 edited together, as with *CURSE OF PELADON* and *EARTHSHOCK* in 1982's repeat season. *THE TWO DOCTORS*, without all the extravagent gallavanting around in an exotic location, would have made a solidly compact two parter. As it was, helped along by such a strong script, it was still a very entertaining story and one of the most important, content wise, of recent years. I loved it !



MIKE RAINFORD: In some parts it was painfully slow, especially part 1 where nothing seemed to happen. The Sontarans came across as a couple of jerks... but what a great story! Robert Holmes must win a medal for sparkling dialogue, and John Stratton should be awarded the O.B.E.-Shockeye was as equally hilarious as Sil stealing the show with his deliciously wicked performance, a sheer delight ! ...*STEVE ROGERS:THE TWO DOCTORS* was certainly ***** as far as I'm concerned. Patrick Troughton's opening scenes were pure magic, the monochrome start being an inspired idea. The Sontarans were somewhat wasted, making me wonder if they were in Robert Holmes' original script...*ROBERT MOYE:* I was pleased the Sontarans weren't redesigned too drastically. I had expected them to have no movement in their mouths and lights to indicate which is speaking!... *ALAN LEAR:* Who is to blame for this debacle ? Robert Holmes recreating the gripping, headlong pace of *SPACE PIRATES* ? patrick Troughton sadly lacking in lustre ? Colin Baker, forced to repeat himself in only his fifth story ? Nope, step forward, Peter(Just-point-the-camera-at-the-actor-and-let-them-get-on-with-it)Moffat. J'accuse Monsieur Moffat ! The blame for the most boring, somnambulistic episode in living memory falls squarely on your direction—except,of course, that you didn't do any... *KEITH TOPPING*: *THE TWO DOCTORS* was something of a letdown.The dialogue was smashing (this is Robert Holmes we're talking about afterall) but the pace left much to be desired. I was disappointed at the way they chose to kill off Oscar, totally out of keeping with the story's comedy aspects. Having said that the 2 Drs (Colin and Pat, that is) were superb.



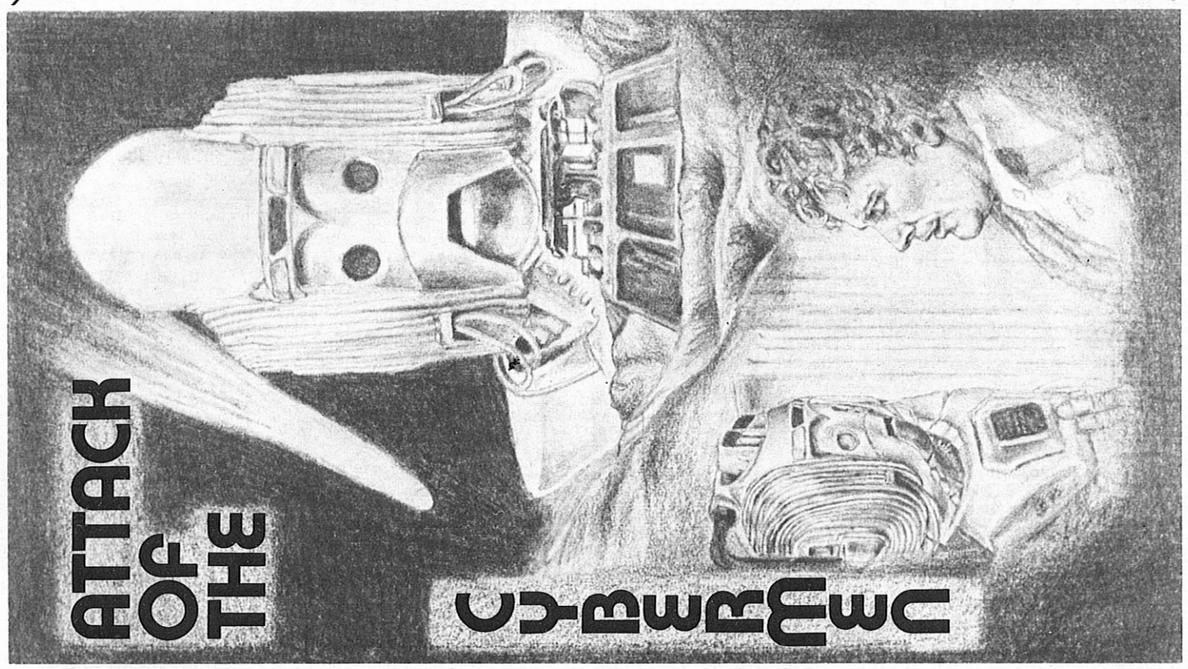
"Aaarrrqqph-h-huurrrurqlurqlurqlurqlurrr..."

The above two scenes, from ATTACK OF THE CYBERMEN and VENGEANCE OF VAROS, have been mixed into one accompanied with our own 'Crazy Caption'. For the sender of the funniest caption (by April 20th) there is a 12 inch copy of 'Doctor in Distress' to be won, with a 7 inch version for the runner up (entries to the editorial address...).

PAUL HASSALL: Issue 19's review of *ATTACK OF THE CYBERMEN* did highlight its many annoying faults, but who cares about them ? I for one don't ! What if it did have similarities with *EARTHSHOCK* and *RESURRECTION ?* And what if Michael Kilgarriff did look overweight —you might have been after an 18 year period ! To me he gave an absolutely superb performance, which I thoroughly enjoyed ! O.K., so he did have a head that looked like a Tefal kettle, but that wasn't his fault was is ? The whole story was excellent—the best *DOCTOR WHO* story I personally have ever seen. I never imagined I would ever see a better story than *CAVES* so soon . But I did, on the evenings of the 5th and 12th January 1985. (Only 72% as well !)... *KEITH GOOCH:* The story reached approximately 9 million viewers. I would say that less than 1% of them would be interested in the continuity flaws so I do not see that the Beeb should cater towards the whims of the fans. Who really cares if it contradicts something that happened in a story 18 years ago—certainly not the vast majority of people who watched the show ! However, if *TWO DOCTORS*, for example, had contradicted something that occured in *ATTACK*, *VAROS* or *KANI* , then I agree that the fans *would* be justified in complaining about continuity *MICHAEL EVELEIGH: 'INCOMPETANCE* o the Cybermen'—a much more suitable title ! Members of my family actually felt sorry for them ! ... *SHEILA LORAINE:* Nice to know the first episode attracted 9 million viewers as I liked that part of the story —before they started mowing down the poor old Cybermen like ninepins and killing off everybody else ! Next season, if we get one, when Terry Molloy has put Davros behind him, hopefully for good, the Doc'll pop back to see how Russell is recovering and take him on a short trip in the Tardis for a treat, and we all know what that means ! Whatever happens, they've got to have another companion to offset that whinging and whining from Peri. Or give Nicola better scripts, and give the poor girl some decent clothes. Yeah, all right, I know you guys like her the way she is , but those togs do make her look like a puddin', so there! ...*ADRIAN FARMER:* Highly enjoyable, if a little overambitious (a hallmark of the JN-T years) which would have fared better with an extra episode . The plot didn't seem to be rushed at all till well into the second episode. The whole atmosphere in the 1st episode seemed to say "we've got 45 minutes, let's take our time", with the Doctor and Peri visiting *that* junkyard for no real reason ... *STEPHEN COLE:* I thought this was a very entertaining and visual production, but to quote the 'Daily Telegraph'(or was it 'The Guardian'?)"it won't win any awards for script—writing or direction". A bit more effort next time Eric and Matthew ! ... *NIGEL HILBURD :* I agreed on the whole with Dr Colin Barron's review, especially his comments on the ludicrous vulnerability of the Cybermen in this story. If my memory serves me right, in *THE* U.N.I.T. had a hard job knocking them off with bazookas. Now it seems anyone with a pistol can shoot them full of holes ! I see this as a serious point because alien menaces must not be shown as easy to defeat for if Joe Bloggs down the street could defeat them, what need for the Doctor ? ...*RICHARD CHARLTON :* Although I found it very entertaining, it also disappointed me. It was one of those stories that I felt promised so much yet failed to deliver. It could be a case of nostalgia getting in the way as I've such fond memories of that classic *TOMB OF THE CYBERMEN* . Maybe I was hoping they would be similar, but they weren't.I also found the sets on Telos very disappointing. I wish they had been built to the same designs as those in the classic 1967 story. I remember the days when the Cybermen had the strength of ten men, were extremely chilling in their cold, logical, faceless ways . It was hiding behind the sofa stuff. But I'm afraid to say the Cybermen today are not

(Continued Page 15...)

CUT ALONG THIS LINE



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Cyberleader	David Banks
Cybercontroller	Michael Kilgarriff
Lytton	Maurice Colbourne
Flast	Faith Brown
Griffiths	Brian Glover

Writer	Paula Moore
Producer	John Nathan-Turner
Director	Matthew Robinson

SPEARHEAD No.9 Jan-Mar

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what they used to be, because writers like Paula Moore and Eric Saward do not know how to write Cyberman stories. Bring back Gerry Davis ! Long live the Cybermen ! I hope they return soon and really ATTACK! ...*STUART DONALDSON:ATTACK* was the typically weak first story although an improvement on *ARC and WARRIORS* but certainly the worst Cyberman story since *WHEEL IN SPACE*. Since when are Cybermen concerned that hid-eously clad companions need warm clothing on Telos ? There were many good points to the tale but considering the plot did not start until episode 2, episode 1 was pointless.

MIKE RAINFORD: VENGEANCE ON VAROS was *DOCTOR WHO* at its absolute best...crackling dia-logue, great sets, good acting and a brilliantly over-the-top villain ! Sil must be the most gloriously grotesque vil-lain since Davros, in fact I think he's more interesting ! ...*DINO GALASSI:* The plot was original and the combination of acid baths, life or death voting systems, hangings and poisonous plants certainly put the 'V' in violence back into *DOCTOR WHO !* Colin Baker's acid wit was well suited to this story, although Davison's no-nonsense attitude would have been even better ! Nicola Bryant, however, did little else but whine. Is it just coincidence that two of the best stories in recent years *(CAVES OF ANDROZANI, VENGEANCE ON VAROS)* contained original plots, few clichéd characters, excellent acting and a vast horror element ? . . NO ! ... *STEPHEN COLE: VENGEANCE* was a clever story, very well writt-en by Philip Martin, bringing back the show's notoriety of the mid '70s (if 'Points of View' and the 'Radio Times'le-tters pages are anything to go by) . . . *KEITH WEST: VEN-GEANCE ON VAROS* was (as usual) perfectly summed up by Graham Wood, and there is little to add to his review except to say that I adored it, and I think everyone I know who saw it think the same—it should stroll its way through the various polls in the coming months...*STUART DONALDSON*:Sil; best new creature since the Tractators. The endings of both episodes were of the quality needed for these two parters... *TIM DOLLIN: VAROS* was marvellous, despite some bad acting which you high-lighted—Jason Connery was terrible ! I thoroughly enj-oyed it however,especially the imaginative ending to part one and the use of the couple as "ordinary viewers" at home.The line: *"Ohh, I like the one with the funny clothes"* was delicious and shows that the series can still be a witty parody of itself at times. . . . . *MICHAEL EVELEIGH:* The cliff-hanger was the best for a long time. The climax, how-ever, was too neat for words. "Oh look. Zyton 7 has been found elsewhere. That means no invasion and Varos is rich. How fortunate". Luckily, we had that wonderful scene right at the end with the faultless Etta and Arak...*SHEILA LORAINE :VAROS* I found rather boring, except for Sil who was a love-ly little mover, and Stephen Yardley who is always worth watching...*KENNETH HORLOCK:* I was no where near as impressed with it as just about everybo-dy else seems to be. It's like *SNAKEDANCE*. I thought that was very tiresome and disappo-inting and yet everybody else seemed to hail it as God's gift. Same with *VAROS*. I found it boring myself, but then, you can't win 'em all !

As always, a very mixed bag of views. Most people seem to have divided views on ATTACK OF THE CYBERMEN whereas VENGE-ANCE ON VAROS appears to be a firm favourite of nearly ever-yone, and is a strong contend-er in this year's polls. For a reminder of what the original Cyber-tombs looked like, we present the first in a new DWB 'Blast-from-the-Past' series. This issue a scene depicting the mighty Toberman at the entrance of THE TOMB OF THE CYBERMEN...

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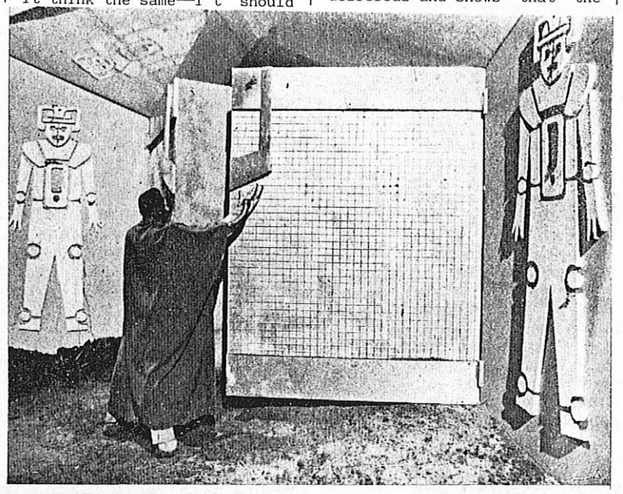

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THE MONTHLY NEWS 'ZINE
NUMBER 22 MAY 1985

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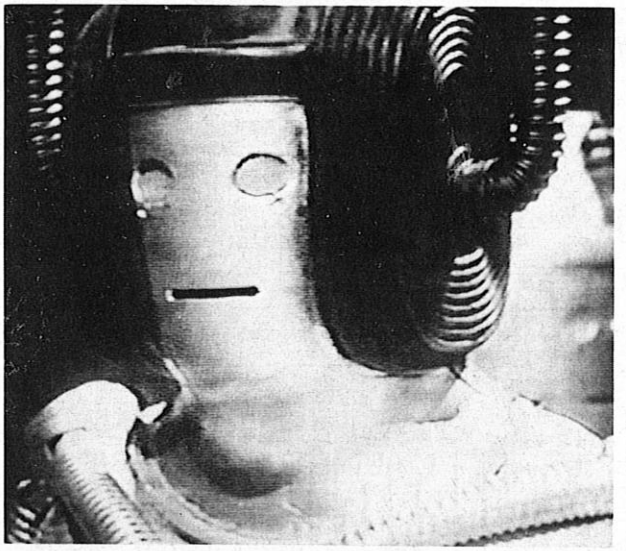
DOCTOR WHO BULLETIN
APRIL 1985
Edited by FLORA PILC

CYBER-ROBBIE BLAKES'7 REVENGE

The worlds of Doctor Who and Blake's Seven came into collision this month when Christopher Robbie, noted thespian, and man of unforgettable parts, appeared in a confrontation of good against evil with the delectable Soolin of Blake's Seven actress Glynis Barber (whom I fancy nearly as much as Nicola Bryant) .
Robbie (Karkus in "The Mind Robber" and Cyberleader in "Revenge of the Cybermen") appeared in the 15th March episode of ITV's "Dempsey and Makepeace" entitled "Cry God for Harry" (Sullivan, obviously) although the title is believed to originally have been "Return of the Cybermen" or "Sentinel" but was altered to keep the plot a secret from the viewers, as is generally the case with ITV cop shows.
The episode also featured Ralph "Planet of the Spiders" Arliss, and Ralph Michael, who appeared in a film with Maurice "Twin Dilemma" Denham.
The same evening, a group of Doctor Who Fans, DWAS members and normal people, were put through the excruciating ordeal of "The Six O'Clock Show" with Michael "Ask" Aspel.
Following the success of "Attack of the Cybermen" and "Resurrection of the Daleks" many of you have been asking "What's happened to Matthew Robinson?" (Many of you asked this during "Attack of the Cybermen"). Well, we are pleased to report that Mr Robinson is alive and as well as can be expected working on "Eastenders", the BBC's answer to "Dallas" which is rapidly turning into "Who II" Leslie "Call Me Les" Grantham reveals The Further Adventures of Kiston, (and he even uses the same accent!!!) while Anna Wing, the evil old crone in "Kinda" is now playing another evil old crone, by the name of Lou. So much for typecasting.
The whole shambles is held together by Julia "Smugglers" "Underwater Menace" "Angels" "District Nurse" Smith.



PEOPLE

Vic "Pyramids" Tablian and Anthony "Mandragora" Carrick appeared in a recently repeated "Yes Minister" while, if you'd tuned to Radio Four on Friday 22nd March you would have heard Edward "Mission to the Unknown" Da Souza and Gregory "Robots of Death" De Polnay in "The Astonishing History of Troy Town" directed by Brian "Snakedance/Resurrection of the Daleks" Miller, and narrated by Russell Enoch, who as every body knows is really William Russell, who is really Ian Chesterton. You didn't know that? Read your Radio Times Specials, humble seekers of wisdom.

Ernest Lumpton, who played a revolting prisoner in "The French Revolution" is now appearing in "Look Back in Hunger" at the Town Hall, Cheam.
Harold Queeg, co-editor of Ulbricht's Roman Law, and Technical advisor to The Doctor Who Annuals, has retired which comes as a great relief to all of us.
There was chaos last week at BBC TV Centre when lights failed and a lift was caught between two floors trapping Colin Baker and Nicola Bryant. Colin is said to have found the emergency button on his 37th attempt.
Due to a lack of news in the next few months the DWAS are considering appealing to the Miners to return to the strike so that there will be some powercuts to report on.

Editorial

WELCOME TO THE First, New-Look Edition of "DWB" And we hope that this new revised format will allay the fears of all of you who thought that DWB was getting a little too much like the DWAS club handout. In line with this policy, in our new four-page pamphlet, we have a full 2¾ pages of adverts, a photograph of Fred Churchill, who used to know Tristram Carey, and the customary "naughty photo" of Nicola Bryant, oh, and some swaps.....

"DWB Advertiser" rates will, sadly, have to rise again, owing to increased Postal rates, the high dollar, the editor's new Mercedes, the high cost of video tape, etc. The new wholesale advertising rates start at Forty-seven pounds per acre...

IMPORTANT ANNOUNCEMENT: STOP PRESS: Shock horror, we have just recieved at time of going to press (1/4/85) Exclusive information on the imminent cancellation of Dr Who. More news next issue.....

NEW-LOOK